

GEORGE'S EASEL

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EFFECT:

An easel is seen to be setting on stage thru part of the performance. The magician uses this easel for several effects wherein numbers, letters, words, etc. are written on the easel for all to see. Finally, for a climax, the magician requests a spectator to draw on the paper of the easel any simple design he wishes. All this time the magician is standing well away from the easel and even to the rear of the stage. The spectator returns to his seat. The magician is able to INSTANTLY duplicate the design on another sheet of paper!!

METHOD:

You will note in the construction of the easel that there is a large window in the rear of the easel. When the electric light is attached to the clip at the rear of the easel and is shining down on the paper attached to the front, anyone standing to the rear of the easel can see clearly thru several sheets of paper any design drawn on the top sheet. Basically, this is the entire secret. The beauty of this effect lies in the build-up and the apparent lack of attention you are able to draw to the frame.

PRESENTATION:

First of all I will describe the finale' for the frame just as it is related above in the effect section. Have the easel standing on a table and a felt marking pen at hand. Bear in mind that you or someone from the audience even your assistant has been using the easel for another effect earlier in the performance. At the proper moment invite a spectator onstage. Ask him to make his mind a blank for just a moment. Then say to him, "Please concentrate on a simple object, a very positive and strong one." Hand the spectator the pen and ask him if he has an object firmly in mind. Display a pad of paper, and walk away from the easel. Walk to the side and to the rear of the easel, so that you could not possibly see what is written on the front. Request the spectator to sketch briefly his thought on the paper, and then return to his seat.

If the spectator should happen to use a hand to steady the frame on either the side or the top, you will note that the window is placed far enough in that it is beyond the reach of the fingers unless they really stretch.

As the spectator is sketching his thought you steal a look at the rear of the easel in the act of gesturing and talking. You should carefully place yourself to the rear and side so that you can look at the rear of the easel while apparently looking at a section of the audience.

Reveal the thought in any manner you wish. You could draw it on the pad you have taken with you to the rear or give it out as mental bursts of insight from a concentrating spectator.

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In any case when you have revealed that you have duplicated the thought, go over to the easel, tear off the page and give it to the helpful spectator as a souvenir.

So much for the climax. The following are a few tricks you can use to establish the supposed innocence of the easel. Pick and choose from them as you wish.

NEW BILLS FOR OLD

The performer requests the members of the audience if they have any old one dollar bills to please hold them up. He exchanges a dozen of these for a similar number of new bills, choosing them at random from the spectators. He returns to the front of the theatre and counts off ten bills onto the table beside the easel. He asks two volunteers to step up from the audience and gives one of them the stack of bills. The spectator with the bills calls off the serial numbers of each of the ten bills, and the magician writes them down on the easel. Each bill is then passed to the second spectator to check that the number was called off and written down correctly. As the magician is finished writing down each number he then totals these numbers across and writes the total just to the right of each separate number.

The performer then has himself blindfolded and asks someone in the audience to call out any number from one to ten. He quickly gives the serial number of the bill in that position in the list. This is repeated as often as desired. The performer is also able to give the correct total of all of the serial numbers, and even to give the total of all the digits in each serial number, without an instant's hesitation.

METHOD:

This is a really brilliant act, but it requires nothing more than good eyes for close reading. The impression it creates is that the performer has the most phenomenal memory in history.

In preparation for this miracle the performer has listed the serial numbers of ten old bills on a very small rectangular piece of card. At the end of each serial number he has placed a dash and then the total of the digits in the number. At the bottom of the list of ten he has drawn a line and then the total. He keeps this card with his ten bills, and on the evening he expects to perform this impossibility he puts a bit of double sided sticky Scotch Tape on the bottom of the card, and thus mounts the card on his wrist, far enough up the arm so it is not exposed in normal activity.

When the performer starts to exchange his new bills for the spectators' old bills he has in his hand not only twelve new bills but directly under them, his own set of ten old one dollar bills. As he exchanges the bills he carelessly can naturally put the spectator's old one dollar bill on the bottom of the pile. Thus when he returns to the front after he has exchanged a dozen bills, the top ten bills are the performer's own.

After the listing on the board, the performer is blindfolded and the assistants are asked to return to their seats. Now the performer can fold his arms across his chest so that the arm wearing the card is nearest the body and masked by the other arm. This motion naturally pulls the sleeves back a bit, exposing the card to view from above. The blindfold fulfills a very useful function---it prevents the spectators from seeing where the performer is looking, it lulls them into a belief that he cannot be getting visual help, yet it adds nothing to the difficulty of reading when the eyes are directed downward.

A NONSENSE QUICKIE

Here is a bit that can be used as a filler before another trick. Get a kid up onstage preferably one about 15 yrs or older. It should be one old enough so that a little number juggling will not be lost on him. First, ask the kid how much is 7 times 13. While he is thinking you tell him it is 28. Seven times 13 is 28. Offer to prove it to him by multiplication. See fig. 1

fig. 1

$$\begin{array}{r} 13 \\ x \quad 7 \\ \hline 21 \\ \quad 7 \\ \hline 28 \end{array}$$

It goes like this: Put down 13 and below it 7. Say "7 times 3 is 21 (put it down), 7 times 1 is 7"(put it down), Now add them saying "7 plus 1 is 8, bring down the 2----28!! " Now offer to prove (?) this by addition. Fig. 2.

Start down the right hand column counting 3,6,9,12,15,18,21. Now go up the left hand column continuing---22.23.24.25.26.27.28. Put it down. Fig.2

$$\begin{array}{r} 13 \\ 13 \\ 13 \\ 13 \\ 13 \\ 13 \\ \hline 28 \end{array} \quad \text{Fig.2}$$

Now, finally offer to do it by division, Fig. 3. "7 won't go into 2, 7 will go into 8, 1 time. 1 times 7 is 7. 7 from 8 is 1, bring down the 2. 7 goes into 21, 3 times. 7 times 13 is 28 !!"

$$\begin{array}{r} 13 \\ 7 \overline{) 28} \\ \underline{7} \\ 21 \end{array}$$

LIVING AND DEAD TEST

The magician hands a half dozen or mors slips of paper to that many members of the audience with the request that each one of them write a first name on the slip of paper. One of the people is to write the name of a dead person, the rest are to write a first name of a person that is living. This is done while the magician's back is turned. The slips are collected and may be dropped in a fishbowl or whatever. The magician recovers them and glancing thru each of them quickly is able to tell which person wrote the dead name.

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METHOD AND PRESENTATION:

The slips of paper are torn from one of those small spiral notebooks that have the wire spirals going across the top of the book. Prepare the notebook in advance by taking a pair of wire cutters (pliers) and cut the bent over section of the spiral at one end. With this part cut, you can twist the spiral and uncoil it from one or two of the holes in the end of the paper. Pull this sheet down slightly at an angle and re-coil the spiral on the rest of the paper and back to its original position. Don't do this to the top sheet, but go down into the pad several sheets. The result of this is that when the sheets are torn off the pad, one sheet will have the two top holes (either right or left end) intact. The rest will be ripped thru by the action of the spiral. In most cases, only one hole gimmicked like this is necessary. Be brave and fearless. It is this sheet that goes to the spectator writing the dead name.

Collect the sheets, open them, read the names, note the dead one. Keep reading the names. Finally get a mental impression of the dead name but when you write them down on the easel, put each of the letters in a different place jumbling them up. Then thru concentration (?) write them in the correct order. Tear off the sheet and give it to the 'dead' spectator with your compliments. finis.

NOTES

If necessary, you can use a higher wattage bulb in the lamp. Paper thickness will vary in different localities purchase enough for several performances. Most art supply stores have various thicknesses of drawing paper.